Interesting Chat and Stage Gossip for Playgoers

Meeting an Old Friend For the First Time 'Near Santa Barbara'

By Harriette Underhill

The only place in the Greenwich Village Theater which was large enough for us to interview Willard Mack in was the stage, so that is where we interviewed him. It was just after the curtain had fallen on the final act of "Near Santa Bashara." Mr. Mack had been notified that he was to be interviewed, and when the doorman announced us we heard him sing out, "Take her in the green room. I'll be right down."

So the Greenwich Village Theater had a green room! Well, this was news to us. We hadn't supposed that it was big enough for anything of the sort. But we soon learned that this was only one of Mr. Mack's pleasantries. It hasn't any green room. It hardly has any dressing rooms. What Mr. Mack calls the green room is the stage. It is also the living room of the Trainor's bungalow near Santa Barbara and is done in green. That makes it the green room.

For the last two years we have had a standing engagement with Willard Mack to do." Miss Joel is Mr. Mack's pleasantries. It hasn't any green room. It hardly has any dressing rooms of the Trainor's bungalow near Santa Barbara and is done in green. That makes it the green room.

For the last two years we have had a standing engagement with Willard

in a restaurant in Los Angeles to register thought, the noble movie hero who does the same and the adoring ingenue who goes to watch the registration. He showed us how each one looked and talked.

We heartly approve the training way Down East training the showed with the register that the showed us how each one looked and talked.

ration. He showed us how each one looked and talked.

We heartly approve Mr. Mack's views, perhaps because he agrees with us. He believes that to tell a story one should begin at the beginning. "But will most directors do this in pictures? They will not," he said. "They will show a quarrel between the heroine and the villain; she will seize a pistol and shoot him in self-defense, Then, just as you are sitting on the edge of your seat wondering what is going to happen to her, you get a flash of Aunt Maggie rocking in front of the fire and knitting.

"The director virtually says we couldn't make that scene interesting chough to hold your attention, so we'll tut back to the other. If we can't interest you we can at least confuse you. If some one says to you, 'What did you do to-night?' do you say, 'Well, I went down to see 'Naw Sania Barbara' and at Fourteenth Street a man got in the train and he began to tell us about his sister who was married to a wine merchant in San Francisco'? Wouldn't that person say, 'Here, hold on! You were in the Greenwich Village Theathr and here you are with a wine merchant

Ruben's Idea of Smuggler In 'Thy Name Is Woman'

Ruben's Idea of Smuggler In 'Thy Name Is Woman'

The All the control of the forty-fourth Street Theater, it is difficult to realize while watching of the Forty-fourth Street Theater, it is difficult to realize while watching of the porty-fourth Street Theater, it is difficult to realize while watching of the policy was difficult to realize while watching the unfolding of D. W. Griffith's 'Way Down East' of the Eroty-fourth Street Theater, it is difficult to realize while watching of the proty-fourth Street Theater, it is difficult to realize while watching the unfolding of D. W. Griffith's 'Way Down East' of the Eroty-fourth Street Theater, it is difficult to realize while watching the unfolding of D. W. Griffith's 'Way Down East' of the water, the swirling of D. W. Griffith's 'Way Down East' of the water, the swirling of Like feats of crossing from one ice cake to a

In 'Thy Name Is Woman' Gained by Study in Spain

Back of José Ruben's admirable per-Back of José Ruben's admirable performance of the wily old Spanish smuggler in "Thy Name Is Woman" at the Playhouse is a deal of first hand observation. Ruben traveled through Spain on several occasions and availed himself of the opportunity to study in their native haunts folk whose characteristics, mode of life and of thought, he rightly anticipated he would some day be called upon to portray behind the footlights. In the case of the character in which he is now appearing—Pedro, the fox, the wily old rascal whose ostensible occupation is that of a tanner but whose real business in whose ostensible occupation is that of a tanner but whose real business in life is that of a smuggler—Ruben enjoys the advantage of having known such a son of Spain. The Pedro he knew was just such a man as he personates in "Thy Name Is Woman" and he was a tanner by trade. Whether or not he was also a smuggler was something Published.

thing Ruben did not inquire into.
Ruben's knowledge of Spanish types
has served him well before this, for in-

Every time he plays a Russian, says Ruben, he invariably loses the object of his affections. As a Spaniard, however, he is inclined to be more fortunate in the pursuit of the eternally desirable feminine, as in "Sacred and Profane Love." With all rules, however, there must be the notable exception, and so in his present rôle in "Thy Name Is Woman" Ruben is not so fortunate in his affair of the heart. But at that this Spaniard triumphs according to his own lights, for with revenge in his heart and a knife in his hand he keeps what is his.

New Story for Miss Binney

Katharine Hilliker, whose lead among the title writers on the screen was recognized by her engagement to handle "Passion," has just made her début as a scenario writer. She has sold an original story to Constance Binney which this star will film as her next production.

"The picture fans do not desire Sunday closing, but they are being urged by a few to support the move for 'blue' legislation. If the fans are warned of the danger confronting them they will show a solid front and defeat any move to take from them their cheapest and most harmless diversion. I have figured out that at least 25,000 fan photographs are being urged by a few to support the move for 'blue' legislation. If the fans are warned of the danger confronting them they will show a solid front and defeat any move to take from them their cheapest and most harmless diversion. I have figured out that at least 25,000 fan photographs are being marged to take from them they will show a solid front and defeat any move to take from them they will show a solid front and defeat any move to take from them they will show a solid front and defeat any move to take from them they will show a solid front and defeat any move to take from them they will show a solid front and defeat any move to take from them they will show a solid front and defeat any move to take from them they will the danger confronting them they will show a solid front and defeat any move to take from them they will show a solid f

Tom Moore and Rene Adoree

Barbara and is done in green. That makes it the green room.

For the last two years we have had a standing engagement with Willard Mack to be interviewed. When he did "The Big Chance," when he did "Tiger Rose" and also when he went to Goldwyn we thought "here is a story." But always something happened. Mr. Mack wrote to us and apologized, and we wrote to us and apologized, but still we had seen him no nearer than across the footlights. Somehow we didn't regret this very much. We had an idea that Willard Mack thought himself a most fascinating man and altogether a pretty wonderful sort of person. Now we have net him and we don't care whether he thinks this or not, for we have net him and we don't care whether he thinks this or not, for we have net him and we don't care whether he thinks this or not, for we have net but from the word withink so, too. He is.

Such a sense of humor God has given to but few men. We consider him even more entertaining off than he is on it was 11:10 when Mr. Mack joined us on the stage, and at 12:30/we tore our self away only after he had promised to talk real soon again. And he has written two new plays, and he asked us if we would read them and help name them. Could anything be fairer than that?

The reason Mr. Mack is so entertaining is because of his clear vision. He sees all people and things just as they are. He will describe a scene to you and will take each character in turn-the exhausted movie director who goes in a restaurant in Los Angeles to rejister thought, the noble movie hero who does the same and the adorum and didn't make the doorman prove it.

Griffith Shows Hunger

· Filming 'Way Down East

iding on a bridge to get "long ts" and to keep at the task of phois" and to keep at the tash of purphing the oncoming human figureing the mass of floating ice. Then re was necessity of getting "close," and the men clambered across masses of ice to positions of vancand at once set up cameras. No and at once set up cameras. No e was to be lost, and the photogra-rs were so intent on their work they ever noticed the breaking away of the con which they were standing. Two stances of this kind were noted by cople on the bridge. However, the contact at the camera crank were game and copt on turning. A bend in the river efficient to bring the floe near shore, was a scurrying and a right of these was a scurrying and a right

sufficed to bring the floe near shore, and there was a scurrying and a rush that did not end until man and machine were safely landed.

It has been a matter of conjecture as to the method pursued in photographing Miss Gish and Richard Barthelmess at the brink of the falls. For this undertaking great preparations were made, and the first thing necessary was to make a resting place for cameras. Below the falls a flimsy bridge of logs was erected from rock to rock, and on this, in a precarious sit. rock, and on this, in a precarious sit-uation, the cameramen turned the red until the last foot of film had been

Ruben's knowledge of Spanish types has served him well before this, for instance in his performance of the dopedriven Spanish pianist of "Sæcred and Profane Love," a wholly different character from his Pedro of "Thy Name Is Woman," but in common with Pedro possessed of certain racial characteristics which served to heighten the effectiveness of his performance.

Ruben of late has, so to speak, been running, and not unnaturally, to Latin types. His performance of De Musset with Mrs. Fiske in "Madame Sand" overnight establishment him as an actor of unusual attainments. In his next appearance hereabout he was a Russian—Boijdan, the ballet master of "The Dancer." Then came his Spanish character in "Sacred and Profane Love," which was followed by his appearance early this season as another Russian—the Feodor Mazinoff of "The Checkerboard."

Every time he plays a Russian, says Ruben, he invariably loses the object of his affections. As a Spaniard, however, he is inclined to be more for tunate in the pursuit of the eternally desirable feminine, as in "Sacred and Profane Love." With all rules, however, there must be the notable exceptions. I have fig-

Congress. "If all the stars would join in this

Tom Moore and Rene Adoree
The engagement of Tom Moore has just been announced to Rene Adoree, of musical comedy fame. Miss Adoree went West to play opposite Mr. Moore in "Made in Heaven," a Goldwyn picture. So it seems this match was made in Los Angeles.

"If all the stars would join in this movement we can reach more than one hundred thousand persons daily with a direct appeal which cannot fail to have good results. Not only have a number of stars already promised to take up this work, but they have promised to use their influence to have still other artists join the movement."



The Evolution of a Star Mrs. Fiske

Mrs. Fiske, who is now appearing in "Wake Up. Jonathan." a Sam H. Harris production at the Henry Miller Theater, is the possessor of a theatrical record not equalled by any other woman on our stage to-day.

It was at the age of three that Mrs. Fiske, then little Minnie Maddern, first appeared behind the footlights. She made her début as the appearition of the child in the fourth act of "Macbeth." Her lines on this important occasion were not such as lend them selves easily to a baby lisp. Far from it. She had to rise from a caldron with the branch of a shrub in her hand, and enunciate that prophecy about Birnam wood which runs:

Be Hon-mettled, proud; and take no care Who chafes, who feels or where contain."

Be Hon-mettled, proud; and take no care Who chafes, who feels or where contain. The prophecy about Birnam wood to high Dunsinane Great Birnam wood to high Dunsinane Great Birnam wood to high Dunsinane Gentley and take no care leading man.

Her marriage to Harrison Grey Fiske occurred when she was twenty the derivative of the first time in "Fogg's Ferry." Then came "Caprice," one of her earliest and greatest successes. "In Spite of All" followed, with Richard Mansfield in her supporting cast, and thereafter "Featherbrain," in which Wilton Lackaye was her leading man.

Her marriage to Harrison Grey Fiske occurred when she was twenty the support of the first time in "Fogg's Ferry." Then came "Caprice," one of her earliest and greatest successes. "In Spite of All" followed, with Richard Mansfield in her supporting cast, and thereafter "Featherbrain," in which Wilton Lackaye was her leading man.

Louis Rond

Charlie Chaplin, to appear in "The Kid"

In "Sally"

Mary Hay

· At the Strand

Be linn-metited, proud; and take no care Who chafes, who frets or where consistence while never vanquished be until Great Birnam wood to high Dunsinane hill shall come against him.

With such a heroic utterance her portion, it is not surprising that on the first night the débutante's consonants played her false and that she warned Macbeth against the wiles of perspirers rather than conspirers. The Macbeth of the moment happened to be Earry Sullivan, and upon hearing the mangled lines he burst into such peals of laughter that he could scarcely finish the scene.

Whether this established her as a comedienne or not, history does not fecord, but at any rate her infant repertory grew rapidly and she was soon in demand for child parts with such actors as Edwin Booth, John McCullough, Lawrence Barrett, Helen Modjeska and Mary Anderson. When she had lengthened the sum of her years to twelve, she had at her command an extensive repertory of contrasted rôles that she might be called upon to play with little notice.

One evening would find her in severeblack, playing the rôle of Widow Melnotte in "The Lady of Lyons," and the next night she would be revealed in chaste white with ingénue curls playing the latter rôle was to obey the injunction to keep her legs well up when

In "Thy Name Is With Richard Mansfeld in her supporting, in which Withou Lackagy was her leading man.

With Richard Mansfeld in her supporting, in which Withou Lackagy was her leading man.

Her marriage to Harrison Grey Fiske occurred when she was twenty-three, and for three years after this she curried when she was twenty-three, and for three years after this she curry of the manted for the manted for the gray by the late Janeau ("Countess Roudina," written in collaboration with Paul Kester.

In 1893 Mrs. Fiske appeared as Nora in Ibsen's "A Doll's House," "Cesarine," "Divorçons" and "Marie Delrouche." In her first tour as "Mrs. Fiske," she used "A Doll's House," "Cresarine," "Divorçons" and "Marie Delrouche." The rescond season she appeared in "The res

In "Thy Name Is Woman"



Mary Nash, Jose Ruben and Curtis Cooksey



William P. Carreton in "Ine inside the Cup"

At the Capitol



College" Just Out of



Elsie Mackay

Deburau Discloses the Secret of Holding the Mirror Up to Nature

ers at Elsinore have the secrets and the fundamentals of the art of acting been so brilliantly disclosed as when Debu-

so brilliantly disclosed as when Deburau makes up his son for his old part of Pierrot in the last act of "Deburau" at the Belasco Theater.

Although Shakespeare started the discussion in the sixteenth century, Sacha Guitry's continuation of it as presented by David Belasco has the fascinating freshness of universal appeal

peal.
It starts soon after Lionel Atwill, in the rôle of Deburau, has asked that his boy Charles be allowed to appear as a new Deburau, a young Deburau. Permission being finally granted, the father begins to help Charles to get ready to make his début.
Says the great Deburau with enthusiasm:

slasm:
"Now, pay attention if you please,
Get this firmly fixed in your head,
Acting's as easy as shelling peas,
If—tell me now and tell me truly,
Are you nervous about to-night?
Oh, of course, I know that you'll duly
Say that you are. But are you in a real
"I—""I—""

"Truly now, I said."
"Yes, I am, I'm terrified."
"As he should be. He's terrified.
But that's our own affair—
The audience doesn't want a share.
Shake in your shees in your dressing

Feel sure you've forgotten
Your part! That you're rotten
In what you remember. Turn so pale
That rouge won't redden you. Be certain you'll fail.
Walk forth as a criminal walks to his

Try to be or to seem too clever.
What you mean, when you do it, must of course be quite clear.
And it must seem quite clear what you're going to do.
For an antiany

An audience isn't difficult
To please; if you find them so, that's
your fault.

'Bill' Hart at Best in His Picturization of 'O'Malley of the Mounted' of the carrings that bedizen That lady there.

Hugo Riesenfeld is a great admirer of William S. Hart. He has a great affection for the rugged motion picture star, though the admiration is due primarily to Hart's work on the screen. There is a manliness about the Westerner which captures even the most urban cityite. Hart is a "man's man," and is admired by most men. The big Westerner is one of the great actors who came out of the West and whose vogue has increased instead of diminished.

diminished.

There are many men who swear by Hart. To the younger generation he is an idol, but to the okler generation he is the epitome of all that is honorable and manly. Like the knights of old who fought for a lady's smile and bled for a dainty glove, Hart is the personification of that romance which was alive in the West. A hard hitter, a wonderful horseman, a dead shot, he represents the fearless and humane pioneers who made the West one of the glaries of America.

A gale that spins Away with the shence it has broken it, a mid the shence it has broken it. Into a thousand pieces, every token of dullows, of care. Of trouble, of despair. That's what they've come hoping for. It is they what they've come hoping for. It is they what they've come hoping for. It is three hours in a theater on the chance that you'll make them smile.

Though, of course, there's credit in But high renown We leave to the tragedlans. It's they who will always be called the great actors.

like a bit of excitement and romance that Hugo Riesenfeld especially presents Hart whenever he can. Everybody likes Hart, but Mr. Riesenfeld is particularly keen to have the "old-timers," who remember Geronimo and Sixting Pull and Canaval Miles have a

Sitting Bull and General Miles, have a Hart is an experienced showman and

Hart is an experienced showman and knows just what his millions of admirers want. His knowledge is based on many years of work in pictures. He has learned the exact percentage of ingredients—how much romance, how much fighting, the quantity of horsemanship and the necessary number of shorts to make it a real Hert nice. per of shots to make it a real Hart pic-ure. He writes his own stories to get the exact quantities of each in proper proportions proportions. Hart's newest screen production, 'O'Malley of the Mounted," is from

Hart's newest screen production, "O'Malley of the Mounted," is from his own pen. Lambert Hillyer, who has come to be a sort of right-hand man to Hart, adapted the story to the screen and directed the production.

One of the features of "O'Malley of the Mounted" is that Hart plays two rôles—one a member of the Northwest police and the other as the same officer disguised as a cowboy and playing the game of bandits so as to worm the secrets from the gang and capture a murderer. It is a combination of two plays—both the hunter and the hunted.

A rodeo is an interesting and thrill—is death. Ladles and gentlemen, my successor!"

A little later the drum of the barker is heard outside the theater and the audience hears him announce that Deburau — Deburau — Deburau — Beburau—a Deburau — Beburau—a Deburau more agile, more funny, more tragie. Then the stage and the father seas him triumph and hears the shouts and the laughter.

And at the end we see him standing as if in a dream—so subtly and heartifulls is disguised as a cowboy and playing the game of bandits so as to worm the secrets from the gang and capture a murderer. It is a combination of two plays—both the hunter and the hunted. A rodeo is an interesting and thrilling of steers and horses is always a big feature of the annual circus and the "Wild West" shows which the "old-timers" always attend in the guise of adults taking children to a show. The rodeo that Hart has woven into his newest picture is an important part of the story. It is at the rodeo that O'Malley seeks the slayer. The youth was noted for horsemanship and O'Malley comes to the conclusion that it would be at the rodeo that he would be a prominent figure—no master herson of the score of the story. It is at the rodeo that the would be a prominent figure—no master herson of the score of the score

be a prominent figure—no master horseman can resist a rodeo.

"O'Malley of the Mounted" will be the principal screen attraction at the Rivoli Theater during the week com-

Blackton and Kane Affiliated

associated in the distribution throughout the United States and Canada of
the first of the series of photoplays
featuring Lady Diana Manners. Commodore Blackton, on Monday, announced
his association with the Arthur S. Kane
Pictures Corporation after the completion of the last details by which
this big English production will be
distributed throughout North America.

A contract was signed Monday between the Arthur S. Kane Pictures
Corporation, representing Commodore
Blackton, and the Independent Films
Association, of Chicago, by which the
association will distribute this production through its afflitated member exchanges in each territory.

"Lessons in Love" for Constance
The screen adaptation of Douglas
Murry's play "The Man From Toronto," a First National feature for
Constance Talmadge, will be known as
"Lessons in Love." The picture is a
Chet Withey production. Mr. Withey
is now at work on "Wedding Bells," a
picturization of Salisbury Field's play.
Harrison Ford will play opposite Miss
Talmadge.

Not since Hamlet talked to the play. It's only that they won't stand blunder.

"That was your secret. One turn and they knew."

ing elaborate, first think it right, a hard in (hat, still, now, don't move.)
want to convey 'What a pretty

when you tan't longer, your feelings grow stronger you, still hold yourself tensely steep yourself in it he millionth part of a minute, let yourself go it'll come right. py me. py any one.

A professor Of acting can only teach you his faults.

You can do it politely.
(Lift your eyelids. That's better.)
When you're reading a book or a lette
Let your eyes rest lightly

your share Of the evening's takings. All of a sudden you fling Across the footlights to them Some trivial thing That takes their fancy.

a. "oldtimers" who still itement and romance infeld especially prever he can. Everybut Mr. Riesenfeld is to have the "oldmember Geronimo and General Miles, have a On you, call you a clown. Let the great world neglect and forget you. Who cares?

It does the same
To all its other benefactors.
You get your pay and more than your
pay
If just for a little you draw the breath
of that glory that passes so quickly
away,
Popularity,
Only one thing is better, and that's too
great a rarity—

If you tested that life you need never till you've come to your final With death. Ladies and gentlemen, my successor!"

no need to dwell on those things. Every one knows them-that it is next J. Stuart Blackton and the Arthur S. Kane Picture Corporation will be associated in the distribution throughout the United States and Canada of the United Sta